



A Son Altesse Royale Monseigneur  
le Grand Duc Charles Alexandre  
de Saxe-Weimar-Eisenach.

# CONZALVE DE CORDOUE

Episode du XV siècle.

## SYMPHONIE

pour le **VIOLON** avec accomp<sup>t</sup>

de Grand Orchestre ou de Piano

PAR

# LE PRINCE N. YOUSSEPOFF

Membre de l'Académie Philharmonique de Bologne etc.

OP. 20.

Reprise des Editions. Enregistré aux Archives de l'Alman.

MAYENCE CHEZ LES FILS DE B. SCHOTT.

Bruxelles chez Schott frères. Londres chez Schott & Co.

Dépôt général de notre fonds de Musique:  
Leipzig chez C.F. Leode. Vienne chez H.F. Müller.  
Rotterdam chez H.F. Lichtenauer.

Déposé à la Bibliothèque Impériale de France  
en Dépôt chez J. Martmann, Boulevard des Capucines, N° 15 à Paris.

CHANT D'AMOUR  
Méditation  
Op. 1

SALTIMBANQUES  
Folies  
Op. 3

HALLUCINATION  
Poème  
Op. 2

ADAGIO & RONDO  
tirés du 1<sup>er</sup> Concerto  
Op. 5

SONATE-CAPRICE  
Op. 4

CINQ ROMANCES  
Chant & Chœurs  
Op. 7

ANDANTE RELIGIOSO  
Op. 6

LA PLAINTÉ  
Poésie Etude  
Op. 10

SCÈNE DE CONCERT  
Grand Caprice  
Op. 9

CONCERTO SYMPHONIQUE  
Op. 19

FANTASIE DE SERVAIS  
Transcription  
Op. 18

IL TROVATORE DE VERDI  
Scène & Cavatine  
Op. 17

STYRIENNE & CZARDAS  
danses  
Op. 16

SOUVENIR DE SPA  
Transcription  
Op. 15

MAZURKA  
Op. 11

LE SOUVENIR  
Etude-Caprice  
Op. 12

LUTHOMOGRAPHIE  
Traité

POÈME LYRIQUE  
Solo  
Op. 11

# GONZALVE DE CORDOUE

(EPISODE DU XVI SIÈCLE.)

**SYMPHONIE.**

**Le Prince N. YOUSSEPOFF.**

**Op: 20.**

## PREMIÈRE PARTIE.

*PROLOGUE TACET.*

**Violon.**

**Tempo giusto.**

## INTRODUCTION

**PROLOGUE TACET.** **Violon.**

**INTRODUCTION** *Tempo giusto.*

*ff*

*du talon.*

*p con espress.*

*con anima.*

**THÈME PRINCIPAL**

*rall.* **Moderato.**

*1<sup>a</sup>* *2<sup>a</sup>* *rit.*

*cres.*

*2* *sul A.* *rubato.* *rall.*

**Piu mosso.**

*capriccioso.*

*6*

Pour donner plus d'intérêt à cette œuvre l'on n'a qu'à suivre pendant son exécution le texte séparé, ainsi que les indications des parties, que confirme la Symphonie. Ce détail, n'est bon à prendre en considération que si l'auditoire voulait être initié aux impressions qui ont guidé l'auteur dans le développement de ce drame historique.

# Violon.

3

Violon. musical score page 3. The score is written for a violin in G major (one sharp). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *sul G.* and begins with a bass clef. The third staff continues the melody. The fourth staff is marked *un poco rit. a Tempo.* and begins with a treble clef. The fifth staff continues the melody. The sixth staff begins with a treble clef and a key signature change to two sharps (D major). The seventh staff is marked *eguale.* and begins with a treble clef. The eighth staff continues the melody. The ninth staff is marked *rit.* and begins with a treble clef. The tenth staff is marked *ff* and *rit.* and begins with a treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

## Violon.

Violin score for the first part of the piece. The music is written on eight staves. The key signature is one sharp (F#). The tempo is marked *Adagio*. The score includes various dynamics such as *ff* (fortissimo) and *allargando* (ritardando). The first staff begins with a melodic line, followed by a more rhythmic section. The third staff features a *ff* dynamic. The fifth staff is marked *I<sup>er</sup> FINAL.* and features a series of sixteenth-note runs. The seventh staff has a *ff* dynamic. The eighth staff ends with a *allargando* marking and a final measure with a fermata.

**DEUXIÈME PARTIE**  
CANTIQUE.

Violin score for the second part of the piece, titled "CANTIQUE". The music is written on two staves. The key signature is one sharp (F#). The tempo is marked *Adagio*. The first staff begins with a melodic line, followed by a more rhythmic section. The second staff features a *f* (forte) dynamic and a *rall.* (rallentando) marking. The score includes various dynamics such as *f* and *espress.* (espressivo). The first staff has a *14* measure mark. The second staff has a *3* measure mark and a *4* measure mark.

# Violon.

5

Musical score for Violon (Violin). The score consists of ten staves of music. The key signature is one sharp (F#). The tempo and performance instructions are as follows:

- Staff 1: No specific markings.
- Staff 2: *rit.* (ritardando), *f* (forte).
- Staff 3: *rall.* (ritardando), *amoroso.* (amorous).
- Staff 4: No specific markings.
- Staff 5: *rit.* (ritardando).
- Staff 6: *Largo.* (Largo), *avec beaucoup de son.* (with much sound).
- Staff 7: *rit.* (ritardando).
- Staff 8: *Tempo I.* (Tempo I), *rall.* (ritardando), *p* (piano), *bassa ad lib.* (basso ad libitum).
- Staff 9: *pp* (pianissimo).
- Staff 10: No specific markings.

The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. Performance instructions like *rit.*, *f*, *rall.*, *amoroso.*, *Largo.*, *Tempo I.*, and *bassa ad lib.* are interspersed throughout the staves. Fingerings (4, 5, 6, 3) and trills (tr) are also indicated.

# TROISIÈME PARTIE

HYMNE

TACET.

## QUATRIÈME PARTIE

Violon.

Allegro brillante.

The score is written for violin in treble clef with a common time signature (C). It begins with a forte (*ff*) dynamic and a trill (*tr*) on the first staff. The second staff continues with rapid sixteenth-note passages. The third staff introduces a *dolce.* (softly) marking and a piano (*p*) dynamic. The fourth staff features an *accel.* (accelerando) marking. The fifth staff marks the beginning of the 'SOUVENIR DU THÈME PRINCIPAL.' with a *rall.* (ritardando) marking and a forte (*f*) dynamic. The sixth staff continues with a fortissimo (*ff*) dynamic. The seventh staff introduces an *Agitato.* (Agitated) tempo change and a piano (*p*) dynamic. The eighth staff features a complex rhythmic pattern with a 4/0 time signature. The ninth staff concludes the section with a final flourish.

\* La Cadenza de cette Symphonie est un morceau détaché (sous le nom: Grande Cadence de la Symphonie: GONZALVE DE CORDOUE) dont l'étendue a paru trop grande pour l'intercaler ici.— On peut l'omettre d'autant plus que cela ne nuit pas l'ensemble de cette composition et que de cette manière l'exécution n'est pas entravée par des passages difficiles.

# Violon.

7

The first section of the piece consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, often beamed together, with various slurs and accents. The second staff includes the instruction *eguale* above the staff. The third staff has the instruction *Sul G et A.* below the staff, indicating a shift to the G and A strings. The fourth and fifth staves continue the melodic and rhythmic patterns, with some notes marked with accents.

## DEUXIÈME FINAL.

The second section, titled "DEUXIÈME FINAL", consists of five staves of music. It begins with a piano (*p*) dynamic marking. The music is characterized by a steady eighth-note pattern, often with slurs and accents. The third staff includes the instruction *cresc.* (crescendo) below the staff. The fourth staff continues the melodic line. The fifth staff begins with a fortissimo (*ff*) dynamic marking and ends with a final cadence, marked with a double bar line and a repeat sign.

## Violon.

## HYMNE.

The image displays the Violon part of a hymn, consisting of ten measures of music. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is characterized by a continuous, flowing melody with many slurs and ties, suggesting a legato style. The first measure is marked with the word "HYMNE." in italics. The second measure contains the word "segue." in italics. The notation includes various note values, including eighth and sixteenth notes, and rests. The overall style is typical of 19th-century musical notation.



# Violon.

9

This musical score page for Violon features ten staves of music. The notation is complex, with many beamed sixteenth notes and slurs. The key signature has one sharp (F#). The score includes dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). The piece concludes with a double bar line and the word *Fine*.